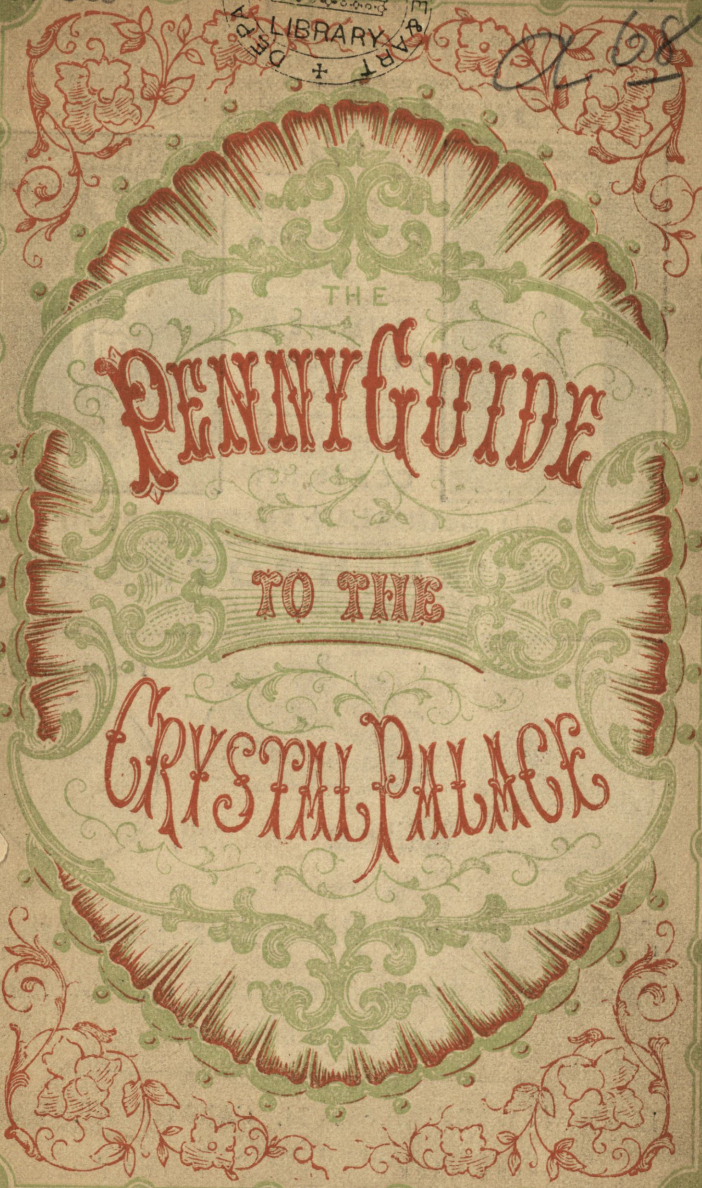


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THE
PENNY GUIDE
TO THE
CRYSTAL PALACE

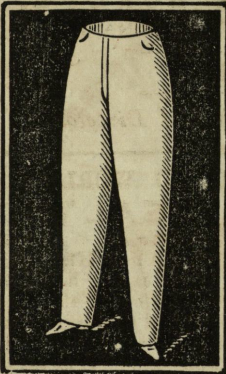
GRANT & Co., PILGRIM STREET, LUDGATE HILL, LONDON.

May 1863.

GRATIS!

An Illustrated Book, showing the style of Clothing for all occasions (supplied ready made or made to measure), with prices and rules for self-measurement, will be presented, or sent free on application.

SYDENHAM TROUSERS.



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TOURIST
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SUMMER
OVERCOATS,
21/-

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SUITS FOR ALL OCCASIONS, 42/- 50/- 55/- 71/- 82/- 91/- & 105/-

SAMUEL BROTHERS.

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Prize Medal, 1862.



Prize Medal, 1851.



William Mitchell,

ORIGINAL

Metallic Pen and Pen-Holder Manufacturer,

WASHINGTON WORKS, CUMBERLAND ST., ISLINGTON,

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LONDON WAREHOUSE, 74, CANNON ST. WEST,

(Late 7a, FALCON SQUARE, CITY),

Where Merchants, Shippers, and the Trade are supplied, at the same Prices as at the Works. Sold Retail by every Stationer.

ON LEAVING THE CRYSTAL PALACE

GO TO THE

"PHILHARMONIC," ISLINGTON,

THE PLACE TO SPEND A HAPPY EVENING.

THE FINEST CHOIR IN EUROPE,

AND COMIC TALENT THE MOST ORIGINAL.

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G. ALLEN, Musical Director.

KNOWN THROUGHOUT THE CIVILISED WORLD.



HEALTH.

The GREAT WANT of the DAY is HEALTH—that is, the harmonious action of the elements of our being, Physical, Mental, & Social. This want finds its satisfaction in possessing and knowing when to use PAGE WOODCOCK'S WIND PILLS, which are compounded after the directions of BARON LEIBIG, the great Physiological Chemist, on the principle of the gas-

tric juice, for the easy solution of Food, and especially celebrated for the removal of WIND in the STOMACH, INDIGESTION, HEARTBURN, BILIOUSNESS, LIVER COMPLAINTS, FLATULENCY, SICK HEADACHE, &c., &c. They are expressly manufactured for these and kindred complaints, for which they are the most certain remedy yet compounded.

They are sold by all respectable medicine venders throughout the kingdom, in boxes at 1s. 1½d., 2s. 9d., and 4s. 6d. each; or should difficulty occur, inclose 14, 33, or 54 Stamps, according to size, to Page D. Woodcock, Lincoln, and they will be sent free by return of post.

C. & A. OLDRIDGE'S,

Balm of Columbia,

ESTABLISHED UPWARDS OF 40 YEARS.

Is the best and only certain remedy for
**PRESERVING, RESTORING, CLEANSING,
& BEAUTIFYING THE HAIR,**

PRICE 3s. 6d., 6s., and 11s. per Bottle.

SOLD WHOLESALE AND RETAIL,

**22, WELLINGTON ST., STRAND,
London, W.C.**

MDM. TUSSAUD'S EXHIBITION

AT THE

Bazaar, Baker Street, London.

Established nearly a Century.

THE TIMES, of April 14th, states:—"In no other place in Europe are so many touching and important memorials of the great Emperor to be found; even for a National collection, our gallant Allies might be proud to possess the relics which are here preserved—Madame Tussaud's Exhibition is without a rival, either here or on the Continent—all who have attempted competition have proved but so many foils to set up the superior attractions of her admirable collection of *les hommes celebres.*"



Upwards of **3,000,000** of
SANGSTER'S ALPACA UMBRELLAS

For which they have been awarded

FOUR PRIZE MEDALS,

Have been made under their Patent. These Umbrellas should have Labels of the annexed pattern, goods of their own manufacture having the words—Makers,

W. & J. SANGSTER,

140, REGENT STREET, W.

94, FLEET ST., E.C.

10, ROYAL EXCHANGE, E.C.

75, CHEAPSIDE, E.C.

N.B.—OBSERVE THE NAME.



**THE DIAMOND
BLACK LEAD.**

IS PURER THAN ANY OTHER.

Because by a Process peculiar to the Manufacturers, every particle of grit and earth is separated from it.

MORE BRILLIANT,

Because it is unadulterated, thus every particle produces a metallic lustre.

MORE CLEANLY,

Because being in blocks it does not drop about like Powder Leads, whilst it is used exactly in the same way.

AND CHEAPER,

Because a little goes a long way, whilst hardly any labour is required to effect a brilliant polish; thus, money, time, and labour are saved.

SOLD BY CHANDLERS, OILMEN, IRONMONGERS, GROCERS, &c.

RECKITT & SONS, London Bridge, E.C., and Hull.

CHEDDAR LOAF CHEESE, 6½d.

FINE Do., 7½d. and 8½d. per lb.

RIPE STILTON, 7d. TO 1s. PER POUND.

WESTPHALIA HAMS, 7½d. and 8½d.

PRIME OX TONGUES, 2s. 3d. each, or three for 6s. 6d.

OSBORNE'S PEAT-SMOKED BREAKFAST BACON

Is now in excellent cure, and

Butters in perfection, at reasonable rates.

Other First Class Provisions equally moderate. Packages gratis.

**OSBORNE'S
CHEESE WAREHOUSE,
OSBORNE HOUSE, 30, LUDGATE HILL,
Near St. Paul's, E.C.**

NORWICH UNION LIFE INSURANCE SOCIETY.

A Mutual Association, Instituted 1808.

THE CAPITAL OF THIS SOCIETY EXCEEDS £2,000,000,

Which is almost wholly invested on Government and Real Securities. All belonging to its Members, and created by the steady Accumulation of the Premiums.

The result of the successful operations of the Society, during the Fifty-five years of its existence, is best exhibited by the following:—

Amount of Assurances Accepted, & Bonuses Declared thereon, exceed	-	-	-	£11,873,300
Amount Paid to the Representatives of 7,469 Deceased Members,	-	-	-	£6,212,309
Amount Assigned by way of Bonus,	-	-	-	£1,631,156
Number of Policies Issued	-	-	-	34,300

ALL CLAIMS ON THE SOCIETY ARE MOST LIBERALLY AND PROMPTLY MET.
AND THE

Sums Paid Accruing in Deaths for Ten Consecutive Years, ending in 1861, Amount to - - £2,112,512

THE WHOLE OF THE PROFITS BELONG TO THE ASSURED.

CHIEF OFFICES:—SURREY STREET, NORWICH; AND
6, CRESCENT, NEW BRIDGE STREET, BLACKFRIARS, LONDON.

NORWICH UNION FIRE INSURANCE SOCIETY.

CAPITAL, £550,000.

Secretary—Sir SAMUEL BIGNOLD. London Agent—C. J. BUNYON, Esq.

THE BONUS SYSTEM.

THREE FIFTHS of the PROFITS of the Company are periodically distributed as a Bonus to parties Insuring, who have thus, from time to time, received from the Society sums amounting in the aggregate to nearly **£440,000.**

Upon Policies renewed in 1861, and in force for the period in respect of which the Bonus is made, a Bonus was paid equal to a reduction of 33 per Cent. upon the current Premium. The Society has now a large fund applicable to a future Bonus.

THE BUSINESS OF THE COMPANY EXCEEDS SEVENTY MILLIONS. The Duty paid to Government for one year, 1862, was **£83,972;** the amount insured on Farming Stock was **£10,086,332.**

The NORWICH UNION Fire Office is, therefore, NOW THIRD IN ORDER OF MAGNITUDE amongst the Fire Offices of Great Britain, and the largest Office making a return to its Insurers.

For Prospectuses apply to the Society's Offices, 6, Crescent, New Bridge Street, Blackfriars; and Surrey Street, Norwich.

Agents are desired in places where the Office is not at present represented.

(ADVERTISEMENTS.)

WORLD INSURANCE COMPANY,

21, NEW BRIDGE ST., BLACKFRIARS.

LIFE, ANNUITIES, ACCIDENTAL, PLATE GLASS,
HAILSTORM, & MARINE INSURANCES.

AGENTS WANTED.

PROSPECTUSES & PROPOSAL FORMS FREE ON APPLICATION.



YOUNG'S PATENT PARAFFINE OIL
MANUFACTURED BY THE PATENTEE & SUPPLIED TO THE TRADE BY THE
PARAFFIN LIGHT COMPANY
TRADE **YOUNG'S** MARK.
19. BUCKLESBURY LONDON.

Casks of Oil sent out by the Paraffin Light Company
bear the Patentees brand,
without which none are Genuine.

LEA & PERRINS

BEG TO CAUTION THE PUBLIC AGAINST
SPURIOUS IMITATIONS OF THEIR WORLD-
RENOWNED

WORCESTERSHIRE SAUCE,

Pronounced by Connoisseurs to be the "THE ONLY GOOD SAUCE."

** Sold Wholesale and for Export, by the Proprietors, Worcester,
Messrs. CROSSE & BLACKWELL, London, &c., &c., and by
Grocers and Oilmen universally.

ASK FOR LEA & PERRINS' SAUCE





GUIDE TO THE CRYSTAL PALACE.

THE BUILDING.

THERE are few objects in or around London of greater interest than the far-famed Crystal Palace at Sydenham. Its history, its object, its magnitude and magnificence alike conspire to invest it with peculiar attractions. Fashioned out of the materials of the International Exhibition of 1851—the first instance on record of the united family of nations meeting together in peaceful and honourable rivalry—it instinctively appeals to the loftiest aspirations of the human breast; whilst, as a giant teacher whose ministry is conveyed through the medium of the eyes—a teacher of art by means of accurate reproductions of the varied architectural and monumental works of past and passing ages—of natural science by illustrations of extinct and living specimens—of handicrafts and industry, in numerous and multiform creations of patient toil, of inventive genius and exuberant fancy—it leads captive all our intellectual sympathies. These are the real sources of that wonder and admiration with which every fresh beholder gazes for the first time on the Sydenham Palace; but they are not the only ones. There is yet another of almost equal interest, and that is, the character and extent of the structure itself. Other countries and ages have had their monuments and palaces so vast and marvellous that they were wont to be regarded as types of the Eternal—but where is the architecture of Egypt, Assyria, Morocco or Greece that can vie either in stateliness or grandeur with the English style—the modern English style—originated by Sir Joseph Paxton. The material elements employed, and the facilities they afford for light and airy design, render it as much superior in grace and splendour to the old styles of architecture of the old world, as it is more enduring against the ravages of time. No one can possibly look upon the long aisles of that unique and beautiful edifice which a few English gentlemen have preserved for the pleasure and profit of the English people; no one, of proper feelings, can look upon its countless elegant and towering columns, its interminable net-work of girders, its miles

Visitors without these railway tickets pay at the gates. Children under twelve years of age are admitted into the Palace, and allowed to travel on the railway at half fares: Benevolent Societies, Schools, and other large bodies, may visit the Palace at the following reduced rates, which apply only to shilling days and third class carriages:—

For a number of Excursionists over 250	s. d.			
and under 500	1 3	pr. head instead of		s. d.
Exceeding 500 and under 750	1 2	"	"	1 6
Exceeding 750 and under 1000	1 1	"	"	1 6
Exceeding 1000	1 0	"	"	1 6
Children, half-price.		"	"	1 6

WITHIN ITS WALLS.

As already stated, the Crystal Palace Railway Station at Sydenham is connected with the South Wing of the Building by a long glass roofed Colonnade, adorned on either side with luxurious flowers and creeping plants of all kinds. Having traversed this "tubular passage," as Dickens calls it, and mounted the two or three flights of stairs that lead to the great floor, the visitor should at once make his way through the Natural History selections to the Central Transept, which will not only form a good starting point for his tour through and around the various courts, but give him an opportunity of surveying the interior, in all its magnitude and glory, to the best advantage. Placing himself for a moment opposite to the great Screen of the Kings and Queens of England, which bounds the long Nave at this end, and carrying his eye down the vast avenue before him, he will see in the foreground the splendid Crystal Palace Fountain, which adorned the Exhibition in Hyde Park, surrounded by a sheet of water, floating the gigantic leaves of the *Victoria Regia*, and other aquatic plants. On either side of the Nave his eyes will be dazzled with the rich hues of plants gathered from every region. In front of them he will behold picturesque groups of delicate and finely wrought statuary; and behind them the several Industrial Courts, with their gorgeous colouring, lending additional enchantment to the scene. Having hastily surveyed the *tout ensemble* from this point—the glorious sunshine, if it be a fine day, streaming in through nave and transept—the flags of all nations drooping gracefully from the galleries—the fountains radiant with many hues—the continuous throng of fair and beautiful faces—and the gold and glitter of myriads of objects on all sides, resembling more a picture of fairy land than anything else; having done this, the visitor will straightway commence his tour of inspection, beginning with the Fine Arts Courts, No. 1 of which,

PLAN OF THE BUILDING.

As the majority of visitors enter the Palace from the railway station, we shall be consulting the convenience of the many, by

(ADVERTISEMENT.)

ROYAL INSURANCE COMPANY,

HEAD OFFICES:

29, LOMBARD STREET, LONDON.

AND ROYAL INSURANCE BUILDINGS, LIVERPOOL.

BRANCH OFFICES IN GREAT BRITAIN & IRELAND:

MANCHESTER, BIRMINGHAM, BRISTOL, LEEDS, SHEFFIELD,
NEWCASTLE, SOUTHAMPTON, EDINBURGH, GLASGOW, & DUBLIN.

Chairman in Liverpool—CHARLES TURNER, Esq., M.P.

Chairman in London—WILLIAM WAINWRIGHT, Esq.,

Total
ANNUAL REVENUE

EXCEEDS

£450,000.



Accumulated
FUNDS IN HAND

OVER

£850,000.

FIRE DEPARTMENT.

The following details will best show the progress and position of the FIRE DEPARTMENT of the ROYAL INSURANCE COMPANY.

The Receipt of FIRE PREMIUMS has been as follows:—

1851.....	£52,673	1855.....	£130,060	1859.....	£228,314
1853.....	112,564	1857.....	175,049	1861.....	292,402

Placing the Company among the very largest Offices in the Kingdom. The Fire Revenue has been enhanced, in three years, by the enormous sum of more than £86,000.

Moreover the latest Parliamentary Return of Insurance Tax paid to the Inland Revenue Office (ordered to be printed by the House of Commons, 8th July, 1862) exhibits the ROYAL INSURANCE COMPANY, as respects increase of business, at the HEAD OF ALL the Insurance Offices.

LIFE DEPARTMENT.

The Rapid Progress and position of this Branch will be best shown by the following Statement of the New Life Business effected for the

Year.	New Premiums.	Year.	New Prem'ums.	Year.	New Premiums.
1851.....	£3,378 18 5	1855.....	£5,909 18 6	1859.....	£13,086 8 5
1853.....	5,099 19 10	1857.....	10,270 8 6	1861.....	16,627 18 0

The ROYAL INSURANCE COMPANY has published a full account of the investigation into the Assets and Liabilities of its Life Department, in as plain and intelligible a manner as the abstruseness of the subject admitted, together with the entire statements and valuations necessary for that purpose.—This statement can be obtained on application.

From the extensive Notices of this Pamphlet and its accompanying Diagrams, which have appeared in the leading Periodicals of the day, is has largely attracted the attention of the Public in all parts of the United Kingdom, as well as abroad. A most satisfactory and conclusive evidence that such is the case, is afforded by the fact, that the sum assured by New Policies in the year 1861 amounts to the enormous sum of Half a Million Sterling, and that the rate of progress during the present year is far more considerable than even this enormous advance.

Moreover the mortality experienced hitherto is so much less than the "Expectation of Life" would indicate, that, after debiting every Claim, and paying every expense incurred on the Life Branch during the year, it is found that the balance shows an increase to the Life Fund in the year 1861 alone of more than 70 per cent. of the Total Premiums (for Renewals as well as New Policies) received for the period.

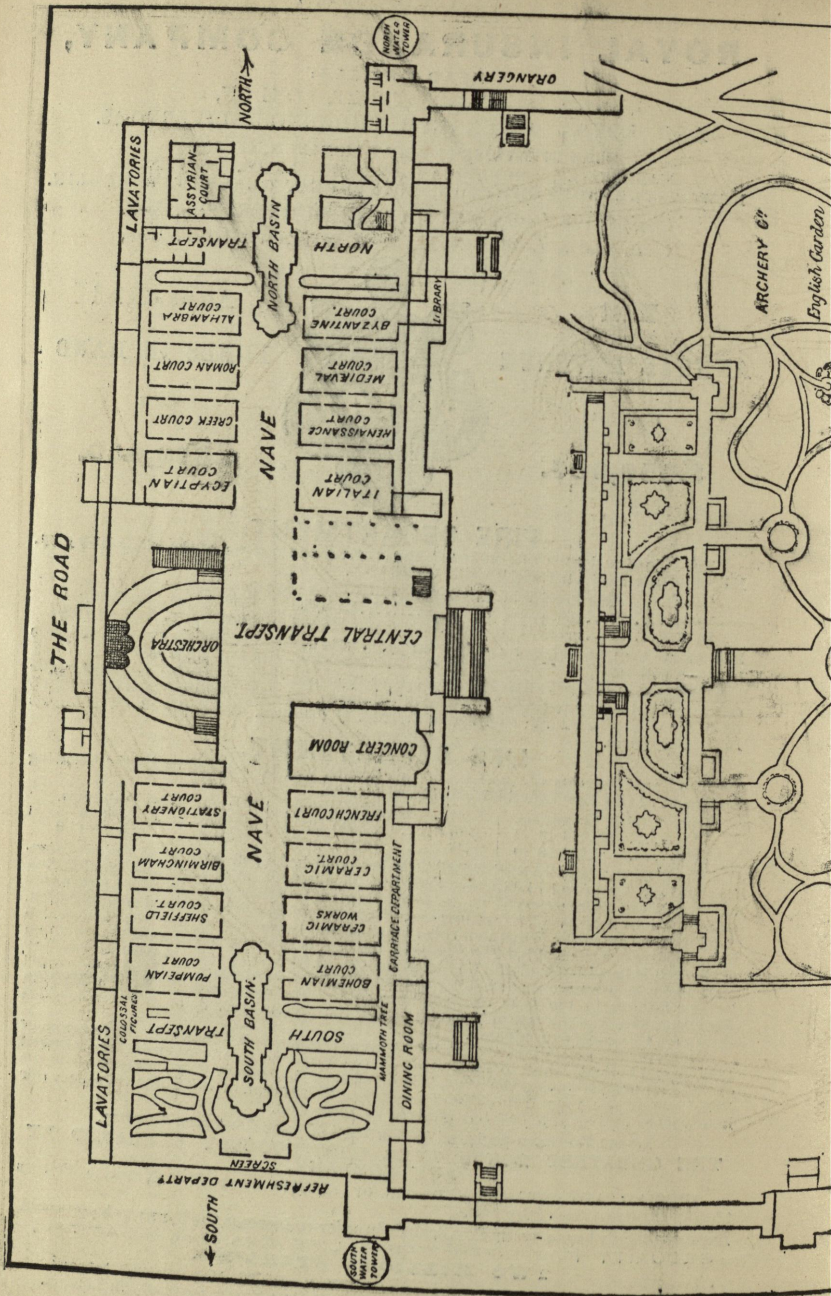
Large Bonuses declared 1855 & 1860—£2 per Cent. per Annum.

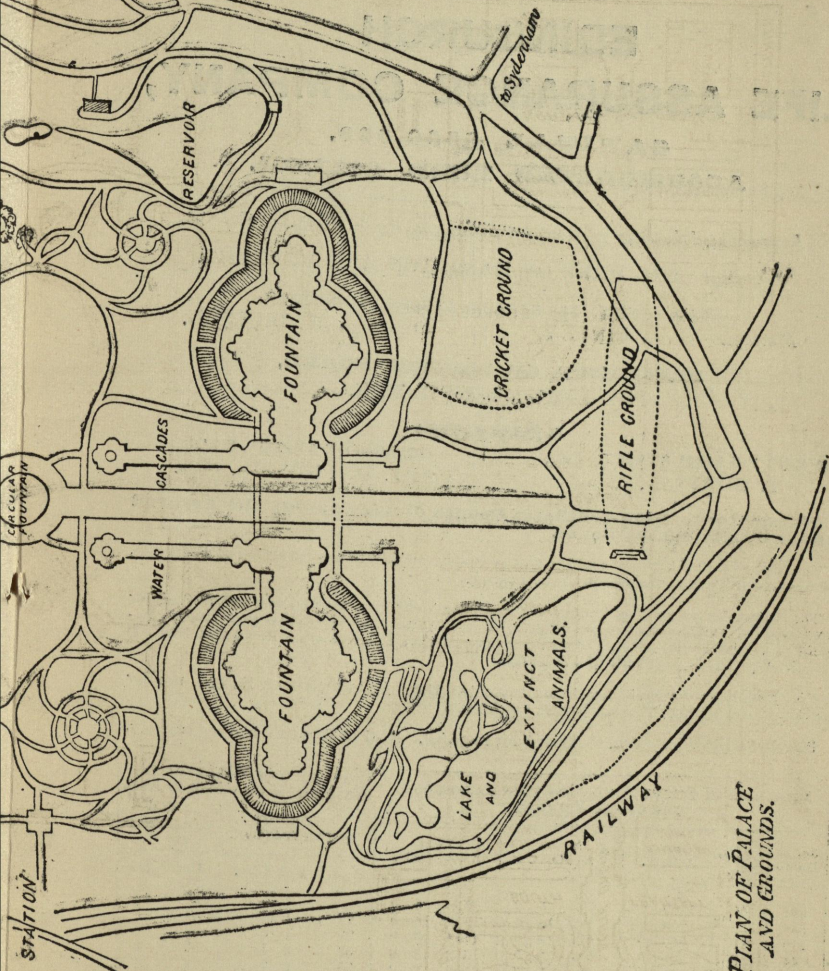
THE GREATEST BONUS EVER CONTINUOUSLY DECLARED BY ANY COMPANY.

SPECIAL ADVANTAGES—DIVISION OF PROFITS every Five Years to Policies then in existence two entire years.

Expenses chiefly borne by the Fire Branch, in order to increase the Bonus to be returned. SECURITY FOR BOTH FIRE & LIFE BRANCHES—CAPITAL, **TWO MILLIONS STERLING.**

PERCY M. DOVE, Manager and Actuary.
JOHN B. JOHNSON, Secretary in London.





PLAN OF PALACE
AND GROUNDS.

Grant & Co. Printers.

(ADVERTISEMENT.)

ESTABLISHED 1823.

EDINBURGH LIFE ASSURANCE COMPANY,

CAPITAL £500,000.

ACCUMULATED FUND £923,665.

Incorporated by Special Act of Parliament, 8 & 9 Victoria, Cap. 76.

President—THE DUKE OF HAMILTON AND BRANDON.

HEAD OFFICE, 22, GEORGE STREET, EDINBURGH,

Manager—G. L. FINLAY. | Secretary—W. DICKSON.

PRESIDENT OF LONDON BOARD,
THE EARL GRANVILLE, K.G.

OFFICES:

11, KING WILLIAM STREET, E.C.,
F. CHAPLIN, Secy.

10, REGENT STREET, S.W.
CAPT. MACKENZIE, Secy.

90 per Cent. (Nine-tenths) of Profits divided among the Assured on the Participating Scale.

The Share of Profits may be added to the Policy, applied to the reduction of Premium, or received in Cash at the option of the Insurer.

The Surrender value of a Policy, of three years' standing, may be received in Cash or borrowed at a moderate rate of interest, or such value may be applied as a single payment of a New Assurance on favourable terms, so that Assurers need in no case lose the benefit of previous payments of Premiums.

No extra rates for residence in, or travelling through, any part of Europe, nor for service in the Militia, Yeomanry, and Volunteers.

Personal attendance before the Board not required. Medical Fees paid by the Company.

Specimen of Bonus Additions paid on some of the oldest Policies.

No. of Policy.	Age at Assuring.	Sum Assured.	Bonus Additions.		Total Amount paid.	
			£	s. d.	£	s. d.
691	60	1000 0	1733	15 0	2733	15 0
348	52	200 0	297	14 0	479	14 0
210	50	500 0	614	16 0	1114	16 0
41	49	200 0	232	18 0	432	18 0
147	51	500 0	505	3 0	1005	3 0
736	73	2000 0	1795	9 0	3795	9 0
282	46	500 0	430	0 0	930	0 0
51	52	1500 0	1076	12 0	2576	12 0
229	48	1000 0	659	10 0	1659	10 0
646	41	500 0	310	14 0	810	14 0

Specimen of Rates for Assuring £100 on a Single Life

Age.	WITHOUT PARTICIPATION.		WITH PARTICIPATION.	
	For Life.	£ s. d.	For Life.	£ s. d.
20	1 12 8	1 17 4	2 2 0	2 7 7
25	1 16 9	2 14 6	3 3 2	3 14 2
30	2 1 8	3 19 9	4 9 0	5 9 1
35	2 7 8	5 0 0	6 15 8	
40	2 15 3			
45	3 4 11			
50	3 19 9			
55	5 0 0			
60	6 4 4			

Fifth Septennial Declaration of Bonus 31st August, 1863,
in the benefits of which all previous Policies will participate.

making that our starting point. The Station is connected with the main building, by a glass colonnade, passing along which we reach the south wing and hence the Palace itself, which consists of a

Basement Floor—Agricultural Implements and Machinery in motion.

Ground Floor, embracing the nave running north and south; three transepts—south, central, and north, and two aisles.

Main and Upper Galleries, appropriated to the Picture Gallery; the Canadian Collection; the Engineering Models; Naval Museum; Indian Court; Museum of British Agricultural and manufacturing products, and the Industrial exhibition.

Entering from the Railway, we pass to the several sections of the Building as follows :—

South Transept—appropriated to the Illustrations of Natural History, and having, on the South side, the Screen of the Kings and Queens of England.

Nave (South end)—the left of which is allotted to the Pompeian and English Industrial Courts—the right to the Foreign Industrial Courts.

The Grand or Central Transept—to the left of which are the Great Organ and Orchestra; and on the right is the Concert Rooms. Crossing and continuing down we have

The Nave (North end)—the left of which is appropriated to the Ancient Fine Arts Courts—the right to the Mediæval and more modern.

The North Transept, or tropical division, has on the left, the colossal Egyptian figures, and on the right the Mammoth Tree. Attached is a plan of the ground floor, which will materially assist the visitor in his progress of inspection. After taking a general survey of the Building and contents, we will now make a closer examination, and will commence with the Fine Arts Courts, beginning with the

THE EGYPTIAN COURT.

The oldest civilization of which the world has any record is that of Egypt; it stands on the confines of that illimitable past of which we have no knowledge, except that which is brought us by stone hatchets and flint arrow heads, and it thus becomes an object of rare interest to test how far the civilization of Egypt bears trace of a prior culture that has died out and left no record, or how far, and to what extent, its efforts reached in their culminating point? To the last question there is no answer, in the oldest buildings that have yet been exhumed, stones have been found built in the walls indicating a higher culture than any existing remains; and, we can only conjecture that it has fulfilled its destinies like other civilizations, leaving behind it a more permanent record on account of the massive structures that the religious veneration of a people

enabled it to raise. Throughout the whole of its architecture the religious thought is perceptible, on its walls, on its jars, on its temples, on its colossal statues, on its sphynxes, even in its pyramids, the same idea is latent or defined—life was ever present with death; and, thus, throughout the whole of their architectural creations there is a certain gloom, solemnity, and grandeur; the ever recurring appeal to the future and the unknown.

To the Egyptians we owe the first known traces of an alphabet, and it is very curious to think that the same modifications that have occurred, in their architecture, and in their written language have been reproduced under circumstances the most opposite it is possible to conceive. Stephens, in his incidents of travel in Central America, refers us to a curious fact, that the style of architecture discovered there, belonging to a people of whom we know nothing, but who had an apparently indigenous civilization, should yet be identical with certain special peculiarities of Egyptian Art. Catlin, in his work on the American Indians, details the incipient efforts of several tribes of conveying messages, which are identical with early Egyptian Hieroglyphics; but both these facts are readily explicable on the recognition, that all civilization is fundamentally the same, and the form itself, in its very earliest efforts, nearly identical; and it is only when it has grown strong enough as it were, to speak out, that it assumes distinctive and special features. The Egyptian Hieroglyphics are based on the plan that a child would adopt—in its earliest form an eye reads an eye—a man reads a man—a column reads a column, and so on; and it is only when the next step is taken, and arbitrary meaning attached to any special form that we make a distinct advance, and, are really creating a written, although a hieroglyphic language. It was reserved for their slaves the Jews to construct a written language as we now understand it.

The whole of the Architectural remains are colossal, and all their Sculpture appears to have been coloured, such as it is now represented at the Crystal Palace. The restorations are as a whole reduced, in some instances, to a very material extent.

Passing up the Avenue of Lions there stand in front the walls and columns of a temple—about 300 years B.C. The walls are covered by reliefs, and the capitals are ornamented with the palm and lotus leaves. On the frieze, in hieroglyphics, is an inscription commemorating the erection of the palace in the 17th year of Victoria's reign; the cornices bear the names of Her Majesty and the late Prince Consort in hieroglyphics. Entering in we pass into the outer court of a temple, the walls of which are decorated after some existing remains in Egypt. To the right is a representation of a battle scene—to the left another, counting the hands of the 3000 slain before the king seated in his chariot.

On the left is the entrance to the Court of Amunothph, of the period of about 1300 B.C.—the columns are cast from one now in the British Museum. Continuing to the right we pass into the tomb of Beni Hassan—date about 1660 B.C.—most interesting as showing the first order of columns at that early period. Continuing straight on we face the portico from the Island of Philoe—beyond which is the collection which is designated the Egyptian Museum—most noticeable of this are, the Egyptian Antinous;—the portrait of Alexander the Great;—and two copies of the Rosetta Stone. To the right is the tomb of Aboo Simbel, one-tenth the size of the original; on the walls are two paintings, one representing a king slaying his enemies—the other a feat of arms. Leaving this recess, immediately fronting is the Hall of Karnak Columns, a reduced model of the actual remains, erected by Rameses about 1170 B.C.

Passing again into the Nave, we find a little to the left

THE GREEK COURT.

THE connection is at once natural and startling—natural, inasmuch as the base line of Greek thought and art had its foundations in Egypt—and startling on account of the abrupt transition from the solemnity of the one, to the exuberant, joyous, living vitality of the other—one lives in, and for, the future; the other drains the bowl of life and glories in its very dregs. The tone of their architecture and sculpture teaches the same lesson—the Sphinx looking out on to the plains of the Nile, emblem of the Eternal, stand in marked contrast to the sculpture of Phidias. To the Greeks we owe that wonderful rendering of the human form, which even at the present day we are unable to equal, and any one, who will take the trouble to compare some of the higher class statues with those which are produced at the present time, will not fail to be struck with the much greater force of the ancient sculpture to that of the modern. This is probably to some extent due to the Ancient Games, by which critics and artists alike became used to seeing the human form in its highest state of tension, a teaching, of which we at the present day are necessarily deprived. But not only in art, but, also in architecture and in thought, are the Greeks still our teachers. The works of Plato and the teachings of Socrates sound the depths of discussion which are unsettled at the present hour, and in spite of the changes of three thousand years, Homer still retains his rank as Prince of Poets. It would be easy to extend these illustrations, but the accepted position of Greece, as the well from which we all draw, is in itself, sufficient to show at once the universality, the permanence, and vitality of its genius.

We pass into the Central Court consisting of five compartments, flanked on either side by a smaller one, backed by the

Atrium, and that again by the Sculpture Gallery. The Central Court is a representation of the *Agora* of the Greeks, generally used as a market place and for public assemblies, &c.;—round the top runs a frieze, representing the philosophers, poets, and artists of Greece. The Court itself contains some of the finest existing statues of the Greek school, the most noticeable of which, are, in the centre the *Venus of Milo*; the *Discobolos*; the *Ariadne*; the *Laocoon*, from the Vatican; the *Farnese Juno* and the *Barberini Fawn*. To the left is a smaller court, ornamented with a frieze of renowned Greek colonists, and containing the busts of the Greek Poets in chronological order. Passing out at the other end we enter the Atrium, which was usually attached to the *Agora*, the frieze along the walls of which represents the Panathenaic procession to the temple of *Athene Polias*, which took place every fourth year. This is interrupted by a model of the west front of the *Parthenon*, constructed under Mr. Penrose. The Gallery of Sculpture contains the *Niobe group* from Florence, supposed to have belonged to the pediment of the temple of *Apollo Sosianus* at Rome. There are also casts of the colossal figures from the pediment of the *Parthenon* at Athens; the *Belvedere Torso*, from the Vatican; the *Venus dei Medici*, from the Tribune at the Pitti Palace, Florence; and the *Psyche*, from the Museo Barbonico at Naples. The Court on the right has a frieze bearing the names of the statesmen and warriors of Greece; also, busts and portraits of the Greek orators, generals, and statesmen. Passing hence we enter the Nave again, to the left of which is

THE ROMAN COURT.

THE Roman was but a modification of the Greek school. It can boast of little or no originality of thought, being chiefly a copy of the Greek models that were imported from the foreign states that the Romans had conquered, and whose cities they had despoiled. In the early days of Rome, there prevailed a style of architecture materially differing from what obtained at a later period. Even this was derived from a neighbouring state, the Etruscans, and was chiefly employed in the construction of the buildings and the drains with which the whole city was intersected. Subsequently, when the Romans began to be successful abroad, and had achieved the conquests in Macedonia and Greece, the victorious generals introduced into the country among their spoils, some of the most beautiful statues and works of art to grace their triumphal entrance into, and procession through, the city. Thus we owe the preservation of some of these best works, to what was literally the gratification of a piece of vanity. The introduction of these works naturally produced the development of that love of art, which more or less lies

buried in the human breast. The greater successes of the Roman generals, were followed by the importation of larger and more valuable treasures of foreign art; and the increasing wealth of the nation, accompanied by an increasing love of display, lead to the construction of such edifices as the Coliseum, the Baths of Titus and the Palace of Hadrian, &c., all of which were highly decorated with paintings and statuary. To this, the Augustan age, belong most of the works of art that have come down to us; copies of which may be found in the Roman Court.

The three entrances to this Court are under arches, which were supposed to have been first brought into use by the Romans; but the discoveries in Egypt and Assyria have dispelled the illusion by proving that arches had been used long before. On the façade is a representation of the outer columns of the Coliseum at Rome. Within the Court, we find a model of the Coliseum itself, erected by Vespasian and Titus; it consisted of four stories, enclosing an amphitheatre where chariot races, combats with wild animals, naval engagements, &c., were celebrated. It contained accommodation for about 90,000 persons. There is also a model of the ruins of the Forum at Rome, showing the exact state of the Coliseum;—also a model of the Pantheon. This Court also contains a collection of sculpture—among which the most noticeable are:—Statue of Drusus, found at Pompeii; Venus of the Capitol, in Rome, by Praxiteles; Venus Genitrix, from the Louvre; Youth invoking the Gods, in bronze, from Berlin; the Marine Venus, from the Louvre; Venus Aphrodite, from Florence; Venus Victrix, from the Louvre; Venus Callipygos, from Naples; Venus and Cupid, from the Louvre; Belvedere Apollo, from the Vatican; Young Faun (or Satyr) playing on the Pipe, from the Vatican; Diana, from the Louvre, known as La Diane à la Biche. At the entrance, north end of Nave—Ægina Marbles, from Munich; Antinous, from the Capitol, Rome; Meleager, of the Vatican; Discobolos, from the Vatican; the Wrestlers, from Florence; Gladiator, from the Capitol; Castor and Pollux, from the ruins on the Quirinal Hill; Demosthenes, from the Vatican; Sophocles, from the Lateran Museum, Rome; Aristides or Æschines, from Naples; Jupiter Serapis, from the Vatican; River God, from the Vatican; Toro Farnese—Dirce tied to a Bull, from Naples; Borghese Vase, from the Louvre; Medici Vase, Florence; Apollo Sauroctonos, from Villa Albani, Rome; the Laughing Faun, from Munich. *Models*, representing the Capitoline Hill;—the Ruins of the Temples of Saturn, Vespasian, and Concord;—the Arch of Septimius Severus;—the Mamertine Prisons;—Temple of Antoninus and Faustina; of Venus and Rome;—the Coliseum;—Arch of Constantine;—Meta Sudans;—Via Sacra;—Arch of Titus;—Palatine Hill;—and Trajan's Column at Rome.

THE ALHAMBRA COURT

Is a reproduction of a portion of the Alhambra Palace of the Moorish kings, which formed a part of the Fortress of Grenada, in Spain. Conflicting are the historical statements respecting the antiquity of this stronghold; but it is certain that it is the last which the Moors held in Spain, and which resisted all hostile attacks for a period of 250 years, until the end of the fifteenth century, when it was captured by Ferdinand and Isabella.

Renowned for the salubrity and coolness of its climate, being situated on an eminence and near to the Sierra Nevada; for its impregnable position, being erected on a rock, which was fortified on all sides and not easily accessible to the attacks of an enemy; for the beauty and splendour of its edifices, especially the famous Casa reale, it was the seat of government of this portion of the Moorish kingdom, and the constant resort of the Moors from all parts. The sections here represented consist of:—the Court of Lions, so called from the Lions supporting the Fountain in the centre;—of the Hall of Justice, where the kings sometimes sat in judgment and administered justice;—and of the Hall of the Abencerrages, named from the family of that name, one of whose chieftains was condemned and executed here. Before proceeding to examine these compartments, it would be well to notice the entire absence of statuary or any representation whatever of the human form. It arises from the fact of its being prohibited by Mahomedan law—in fact, any representation of animal life was forbidden; that of the Lions is a transgression of that law, and the very crudeness of the sculpture proves how seldom they sinned in the same way. The style is known as the Saracenic or Moorish, and is an off-shoot of the Byzantine, the characteristics of which will be subsequently pointed out under the Court of that name. We enter first into the Court of Lions, and passing through the opposite archway, next into the Court of Justice, and beyond that is the Hall of Abencerrages—the effect of the coloured ornamentation is beyond description, and cannot fail to excite the admiration and wonder of the spectator, especially when it is known that it is produced by the combination of only three original colours, red, blue and yellow.

THE ASSYRIAN COURT,

Which takes us back to a period, of which we have no historical knowledge, save that which is incidentally derived from scriptural accounts of the Jewish nation, and which has been confirmed and verified by the recent discoveries of Botta at Mosul, and Layard at Nimroud. We read of the existence of the Assyrian nation some 700 years B.C.; of their repeated invasions of the Hebrew territory; of their carrying captive a portion of that people,

until the Assyrians themselves, in their turn, fell a prey to the Babylonians under Nebuchadnezzar, who next appears in Jewish history as having carried the whole of that nation into captivity. From the Greek historians we learn nothing save a few traditions testifying to the extent, wealth, and resources of the Assyrian cities; all else that is known of this people is derived from the ruins that have been brought to light within the last twenty years. It is a curious fact, that, while other ancient nations have left behind them not only traces of their existence and of the extent of their civilization, but also historical records, this people should have been obliterated from the face of the earth for so long a period. This may in great measure be accounted for by the nature of the materials with which their edifices were built; bricks, made of clay, kneaded together with chopped straw, and baked in the sun, being the principal material, which, in course of time, crumbled again into soil, and the buildings became, what they literally are, mounds of earth, where corn and seed have taken root and grown. The plan of the structures consisted of a raised terrace formed by an accumulation of rubbish, or by lairs of sunburnt bricks, with straw, and, in some instances, bitumen between them to bind them together. The ground floor consisted of oblong chambers running one into another, the entrances into which were guarded by monster figures, representing the head of a man, the body of a bull or lion, with wings. The walls were constructed of bricks, the lower portion being lined with alabaster, engraved with representations of battles, sieges, and hunting scenes, and in some instances descriptive inscriptions in the cunei-form character, which, after great difficulty, have now been deciphered;—the upper part of the walls were stuccoed and then painted; the roof, from no traces of such being found, it is conjectured, consisted of wood or other equally perishable material.

This Court occupies a space of 120 feet by 50 feet, and 40 feet high, and is devoted to the illustration of the architecture of the Mesopotamian kingdoms, between B.C. 700 and B.C. 500, the reigns of Senacherib and Xerxes. The representations here are taken from the Khorsabad, Koyinyuk, and the palaces of Nebuchadnezzar at Babylon, and of Darius at Susa. The exterior of the Court is taken from the ruins at Khorsabad, the winged bulls, the giants strangling the lions, being casts from the objects in the Louvre. Passing through the Court guarded by bulls, you enter a large hall, containing four columns, copied from those found at Susa and Persepolis;—casts of the discoveries of Mr. Layard, now in the British Museum, ornament the walls. At the back of the Court in the centre of the hall is an arch, not long discovered at Khorsabad.

THE BYZANTINE COURT

Is intended to illustrate the styles of the Byzantine and Romanesque School of Architecture, which forms the connecting chain between the Ancient Roman and Gothic. The name Byzantine is derived from Byzantium, whither Constantine, the first Christian Emperor removed his seat of Government from Rome in 330, A.D. This style prevailed from that date for a period of eight hundred years, and may be distinguished into three distinct eras; the first and last of which were more or less localized; and of the earliest we have but few existing remains. The middle period, extending from the reign of Justinian in the 5th century to the 11th century, spread its influence far and wide over every portion of Europe, and has furnished us with the chief monuments now existing. During this lengthened period the style underwent various modifications, produced by the peculiar circumstances under which they were originated, the different phases by which they were influenced—the troubles and ravages to which the various countries were subjected, and even by the individual character and special religious belief of the artists employed. Hence arose the distinction of Byzantine pure, Lombard, Romanesque and Norman—all nearly related and presenting traces of their kindred origin, but still with varieties of detail sufficient to attain special designation. The Byzantine pure was chiefly confined to the East and to the countries more intimately connected with the Capital of the Empire, of which the earliest instance is to be found in St. Sophia, at Constantinople, which was erected by Justinian in 527, A.D., as a Christian Temple. The differences between the Eastern and Western Churches after the death of Justinian, which chiefly developed themselves in what is generally known as the Iconoclastic persecution (its peculiarity being the abolition of images and ornamentation in churches), must be held to account for the difference in the styles of the Byzantine and Romanesque schools. While the art was declining in the cradle of its birth and immediate neighbourhood, its influence was being carried far and wide by those very artists, who were compelled to seek in foreign countries the means of livelihood by the exercise of their skill. Hence the spread of this style over the most remote countries—being found in Armenia and Slavonia, as in Spain, France, Britain, Germany, and Scandenavia.

The general characteristics of the various styles are the Semi-circular arch, massive piers or columns, cushion or rounded capitals, with a richness of ornamentation and the general adoption of Mosaic and ornamental metal work; specimens of all of which may be found in the Byzantine Court. We have room to mention but a few of the more interesting monuments; the Mosaic, facing the

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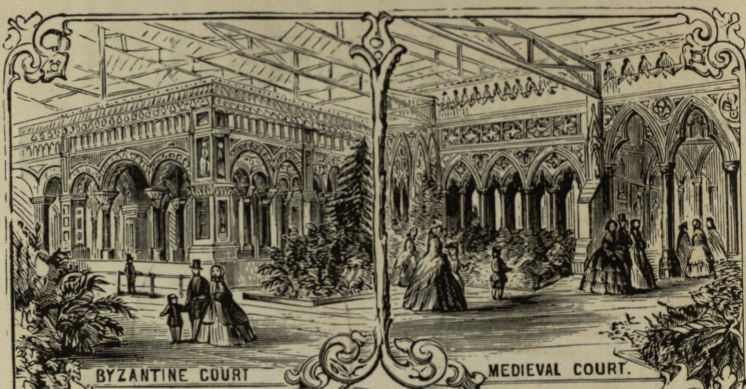
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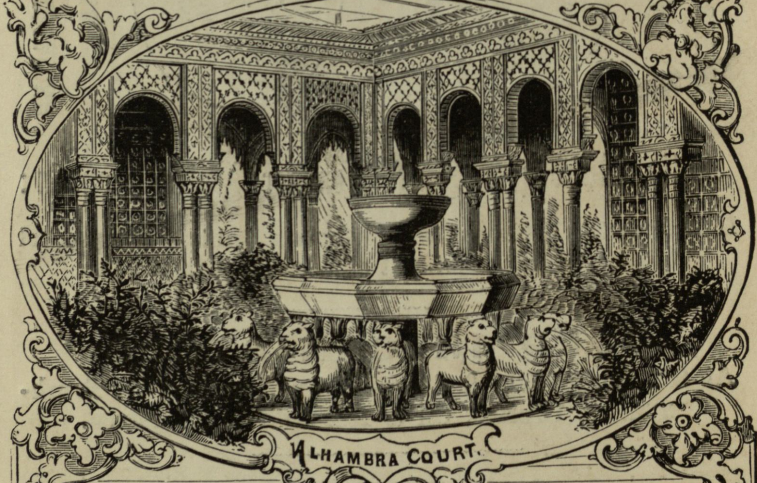
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BYZANTINE COURT

MIEVEAL COURT.



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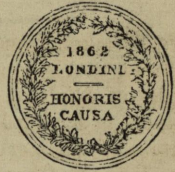
RENAISSANCE COURT

FINE ARTS COURT





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Nave, is taken from Ravenna ; the cloisters from Santa Maria in Capitulo, at Cologne, and from St. John Lateran, at Rome ; the effigies of Richard Cœur de Leon ; of Henry II. and his Queen Eleanor ; of Richard I. and Berengaria from Fontevrault Abbey ; the fountain of Heisterbach in the centre of the Court ; the doorways from Kilpeck Church, Herefordshire, and from Mayence Cathedral ; the monument of Bishop Roger ; the bronze doors of Augsburg and Hildesheim ; the pavement from the Florentine churches. The Irish vestibule, containing windows, arches, and crosses from Tuam, is also full of interest, together with the Winchester and Erdisbury Church fonts ; and the vaulting from the Franciscan Convent at Assisi.

MEDIÆVAL COURTS.

WE have already noticed the modifications that the Byzantine and Romanesque styles had undergone, induced by peculiarities of climate, soil, and other circumstances. The latest form appeared in the substitution, in place of the curved, of the pointed arch, which formed the basis of the Pointed or Gothic styles, which prevailed over France, England, and Germany, from the 13th to the 17th century. During this period several modifications were introduced, which from their distinctive characteristics obtained special designations of style. Thus it was known as the Early English in the 13th century, which was characterized by its remarkable simplicity and boldness of style ; in the 14th and 15th as the Decorated, which takes its name from the greater attention paid to sculpture and ornamentation of every kind ; and in the 16th and 17th centuries as the Perpendicular, called so from the introduction of straight or vertical lines in the tracery of the windows. These correspond with the Primary, Secondary, and Tertiary or Flamboyant styles, which existed respectively at the same periods in France. Starting with the pointed arch, the whole style of architecture gradually accommodated itself to it—hence arose the pointed vaulting of the roof, the pointed arch of the window, at first a single arch, subsequently embracing two or three smaller sub-divisions ; the increase in the massive proportion of buttresses ; the high pitched and groined roof ; the elongated and slender columns ; the foliated capitals ; the tracery on the roof and windows and the introduction of the rose window : these are the general characteristics of the styles, with certain exceptions. Illustrations of these various styles will be found in the several Courts appropriated to them. The first in order is

The German,

Where may be noticed a church doorway from Nuremberg ; a statue of St. George from Prague ; and fac-similes of some bas-

reliefs from the Church of St. Lawrence, Nuremberg. The statues on either side of the doorway and those facing them, from the Cathedral at Mayence. Over the doorway the fac-simile copies of bas-reliefs by Veit Stoss, from the Church of St. Lawrence, Nuremberg. Over the entrance into the Nave are the eight dancing mummings from Munich;—on the wall to the right three reliefs by Krafft of the 15th century;—also the Adoration of the Virgin—and on the other side of the doorway the Coronation of the Virgin;—a monument from Munich of the 16th century. And on the left hand side of the entrance to the English Mediæval Court is the garland representing the triumph of the Church, by Veit Stoss, from the Church of St. Lawrence, at Nuremberg. In the Vestibule, at the back of the Court, notice the Arderne Tomb, from Elford Church, Staffordshire. Next in succession is

The English.

Among the illustrations of the Decorated style may be noticed the doorway of Tintern Abbey; the façade and niches from Guisboro' Abbey; the Sedilia from Southwell Minster; door from the Chapter House of Rochester Cathedral; niches from Beverley Minster and Ely Cathedral. Of the Perpendicular style, we may mention the doorway from Prince Arthur's Chapel, Worcester;—altar screen from Winchester Cathedral;—the monument of Humphrey de Bohun from Hereford Cathedral;—screen from Bishop Bubwith's monument in Wells Cathedral;—Bishop West's Chapel in Ely Cathedral.

The French and Italian,

Contains arches from the Choir of Notre Dame;—Figure of Justice by Giovanni Pisano;—altar-piece of Or San Michele, at Florence;—specimen of elaborate iron-work from Notre Dame, Paris and two statues by Nino Pisano. Next in order comes

THE RENAISSANCE COURT.

While the Gothic style was at its height in England and the northern countries of Europe, there sprang up in the 15th century a new and perfectly distinct style in Italy, known as the Renaissance, or as the word literally imports, "Renewal," or revival of the Antique. The great inventions and discoveries of this century, specially that of printing, stimulated the Italian artists to the study of the ancient styles of sculpture and architecture, and to reproduce them in their own productions. This then is the chief peculiarity of the style, and combined with it, specially in the earlier examples, may be traced a great study and close imitation of nature, which we find expressed in vigorous and living specimens of the

human form, and, in some instances, in a combination of ornament of foliage and flowers. The cradle of this style was Tuscany, whence it gradually spread through the length and breadth of Italy; northwards to Lombardy and Venice, whence it was characterized by more fanciful ornamentation, and southwards to Naples and Rome, where Florentine artists were chiefly employed. The founder of the Renaissance style was Jacopo della Quercia;—notice the copy of his monument of Ilaria di Caretto, from the Cathedral at Lucca. He was followed by Ghiberti, see his gates from the Baptistry at Florence;—by Donatello, study his statues of St. John in marble, and of David in bronze;—by Lucca della Robbia, observe his representation of the Singers in the frieze from the Cathedral at Florence;—by Brunelleschi, the architect of the dome of the Cathedral at Florence; and by Bramante, the first architect employed on the dome of St. Peter's at Rome. Also worthy of notice in the Court are the façade from the Hotel Bourgtheroulde at Rouen;—the bas-reliefs representing the Field of Gold;—a doorway from the Doria Palace in Genoa;—a window from the façade of the Certosa at Pavia;—two bronze wells from the Doge's Palace, Venice;—a doorway from St. Maclou at Rouen;—the ceiling from the Sala di Cambio at Perugia, the work of Perugino; and Germain Pilon's three Graces. Passing hence we enter

THE ELIZABETHAN COURT,

Containing specimens of what is considered a style of architecture, which, though not a distinct school in itself, is still sufficiently marked by special peculiarities, consisting chiefly in the combination of the Gothic and Renaissance styles. The illustrations in this Court are taken entirely from Holland House at Kensington, which was built in 1607. Observe the kneeling effigies of the sons of the Countess of Norfolk from Salisbury Cathedral;—the tomb of Sir John Cheney;—the effigy of Mary Queen of Scots, and close beside it that of Queen Elizabeth, both from Westminster Abbey; and the monument, also from Westminster, of the Countess of Richmond, the mother of Henry VII.

ITALIAN COURT.

Constructed to illustrate the Italian school founded by Michael Angelo and Raphael, who, while following the works of the ancients, so stamped their productions with their own individuality as to become the masters of a new style. Among the chief specimens may be noticed, on either side of the entrance, an Apollo and a David by Sansovino;—in the centre is the fountain of the "Tartarughe," at Rome, by Giacomo della Porta. Making the circuit of the Court, continuing to the right, notice in the order of mention:—the Virgin and Child, by Michael Angelo, from Flo-

into this compartment, and making the circuit by the right, we come to a winter dining room, a summer dining room, the back door, the kitchen; passing along we come to the family altar, then a dining room, a bath room, the œcus or saloon, and next the *thalamus* or best bed room. The charm of this Court is the beautiful blending and combination of colours, and the chasteness and purity of the painting.

NATURAL HISTORY COURTS

Occupy the South Transept, and are intended to illustrate the different species of the human race, grouped together with representations of the animals, and surrounded by the plants, shrubs, and other vegetable productions, peculiar to the several climes where they are found. Every variety is not introduced, but only such as are considered the rarest specimens, and present the strongest peculiarities of physique. These are mostly taken from the savage, or at the best but very partially civilized portions of the globe, where the extremes of cold and heat prevail—such as the arctic and tropical regions, both of the old and new worlds; and are kept distinct in the arrangement of the different groups, their relative geographical positions being observed. Here we have the Mongolian with his broad countenance and flat nose, as represented by the Thibetan group—or with the thick lips, coarse skin, and black colour as in the Indians;—the Malay, as represented in the Dyaks of Borneo;—the Papuan or rather Malay-Negro, in the New Guinea and North Australian groups; the Kaffre and Hottentot in the Zuloos and Bosjesmen. These are arranged in two Courts, one on the western, and the other on the eastern or garden side. Proceeding from the Pompeian Court, we enter the West Court first, with which our examination will commence. Notice the Australian group, representing two natives, who were brought to this country in 1853, from Cape York, in North Australia—one is in the attitude of throwing a spear—a very appropriate rendering, as these natives are wonderfully skilful in the use of this weapon. They are with equal consistency surrounded by the Kangaroo, the Opossum, the Hydromys, a species of large rat; and cases of Australian birds, among which observe the most singular specimen, known as the Laughing Jackass. From the vegetable world are introduced the Banksias, the Gum Tree, and a beautiful specimen of the Norfolk Pine. Closely adjoining is a group of Papuans, from the Indian Archipelago, which, together with the Australians, represent the Malay, or rather the Malay-Negro tribe. Notice the Cassowary, a bird peculiar to these islands. Not far off is a group of the *Botocudos*, name of Portuguese derivation, signifying *plugged*, applied to this race from their practice of wearing large wooden plugs in the under-lip and

ears, these apertures being considered marks of beauty and distinction in proportion to their size ; a habit to which other savage tribes are given to. This race inhabit a district about Rio Janeiro. There is also a Pampan girl from the Rio la Plata.

In this division the New World is represented by a group of North American Indians, dancing the war dance ; they are characterized by the copper colour of their skin ; are a bold, fierce, athletic race of men, of large stature, and, in other respects, superior to the tribes of South America. The animal kingdom is represented by the Otter, Beaver, Grey Squirrel and Bear ; the vegetable kingdom by the Rhododendrons and Arbor Vita. Central America—represented by a group of Mexicans, a *Puma*, and a prehensile tailed Porcupine ; close by are two groups, one from Guinea, and the other from the Amazon river, together with a group of Carib Indians. Among the animals notice two Agoutis ; a Monkey caught by a Skunk ; a Jaguar contesting his prey with two natives ; also two cases of Humming and other Tropical Birds. The Arctic Regions are illustrated by two Samoiedes, from Russia, in their fur garments ; on the right observe a Greenlander in his skin canoe, and with the implements of the chase. Among other animals notice the Bear killed by Captain Inglefield ;—the Esquimaux dog ;—the Reindeer and the Seals. To make up for the want of Vegetation in this inhospitable region, icebergs and other accessories have been introduced so as to assimilate, as nearly as possible, to this wintry territory. Well worthy of close inspection is a case of Sponges from the West Indies, and the Aquaria containing the fish found in British waters. The Eastern side of the Nave contains representatives of the African races ; South Africa is illustrated by two groups, the one of Bosjesmen, a very degraded race of the Hottentot tribe, which is fast disappearing before the progress of civilization. Among the animals, notice the hippopotamus, the crocodile, the Cape Hyrax, a species of rhinoceros. The other group is of the Zoolu Kaffres, the most civilised of the South African tribes. Near this notice the Chimpanzee, from West Africa, the nearest approach to man in form and intelligence, with the exception of the gorilla. Asia (Eastern)—represented by two Thibetans, of the Mongolian race. Among the animals, notice the Chiru ; the Yak ; the Ounce, the leopard of the Himalayas ; of plants, notice the Tea plant. On the Eastern side of the Nave, facing the English Industrial Courts are the

FOREIGN INDUSTRIAL COURTS,

Comprising the French Court, the Ceramic Court, the Court of Ceramic manufactures and the Bohemian Court. The French Court contains a valuable collection of articles of vertu, bijouterie,

paper mâché, &c. In the Ceramic Court is exhibited every stage of Pottery, from the earliest or Etruscan period, down to the present time. There are some most valuable specimens of Sévres China; and of Porcelain from Berlin, Dresden, and Vienna, together with the early Worcester and Chelsea ware, which are here well represented; some of these are the property of Her Majesty. The next is the Glass as well as Porcelain Court, exhibiting some of the choicest productions of England; especially notice the Parian statuettes. Adjoining is the Bohemian and Bavarian Glass Court, which excel in beauty, originality of design, and skilful workmanship. Behind these Courts, running the whole length of the Nave, is the space allotted for the exhibition of carriages, where every variety is to be found.

THE SOUTH TRANSEPT.

THE visitor has now completed the examination of the whole of the Fine Arts Courts, commencing with the Egyptian, and concluding with the Pompeian, together with the Industrial Courts, which occupy the greater portion of the West and East sides of the South end of the Nave. He is therefore somewhat prepared by the knowledge already acquired, and the interest now awakened, to appreciate the master pieces of art, which are scattered throughout the building, and to which he has yet had no opportunity of giving any attention. He will now be able to compare, side by side with the productions of the ancient masters, the works of modern skill; an advantage to be obtained on the same scale from no other collection in Europe. Commencing with the south extremity of the building, we have before us, in the South Transept, facing the Nave, the Screen of the Kings and Queens of England, containing copies of the statues erected by the late Mr. Thomas, for the Houses of Parliament, and also that of Oliver Cromwell, which was rejected by the Committee. The design is Mr. M. D. Wyatt's, the general effect and elegance of which cannot fail to strike the observer. On turning round we have before us the Crystal Fountain, that adorned the Exhibition of 1851;—close at hand is the statue of Charles I., by Hubert le Sueur, now standing at Charing Cross;—another of James II., by Grinling Gibbons. Observe the ruins of Pœstum, represented in Mosaic; these are the most extraordinary remains of antiquity, being of very early date, and having been spoken of by Cæsar as ruins in his day, some two thousand years ago;—the Chinese Junk, belonging to Her Majesty;—the statue of Peel, by Marochetti; and that of Chatham, by Bacon; Ulysses recognized by his Dog Argus, on his return home from his wanderings, and Andromeda chained to a rock, by Macdonald;—the Lavinia of Thomson's Seasons, the Highland Mary of Burns, and Flora, all by Spence;—Narcissus at the Fountain, and Psyche,

both by Theed. Notice also Bacon's statue of Dr. Johnson, and Rietschell's statue of Lessing. Hereabouts are arranged the works mostly of English sculptors, among them notice a statue of Shakespeare, the Maid of Saragossa, Andromeda, Jane Shore, the Eagle Slayer, and Una from Spenser's Fairie Queene, all by Bell;—the Mercury, the Dancing Girl, Milton's Sabrina, and the Poet Chaucer, in the costume of his time, all by Calder Marshall;—Roubilliac's Shakespeare and Gibson's statue of Huskisson. Worthy of notice are the Frankfort Monument to the first Printers, Gutenberg, Faust and Schoeffler, and the statues of Francis I. and Richard Cœur de Lion, by Marochetti. Along the Nave are arranged works, mostly of the German School, among which notice Blasser's Minerva;—Brugger's Centaur instructing Achilles;—Wagner's Magdalen;—Wittich's Hunter;—Rauch's Stags, and his representation of Victory;—and Thorwaldsen's Venus. We here gain

THE CENTRAL TRANSEPT,

The west side of which is appropriated to the Handel Orchestra, with its fine organ, constructed by Messrs. Gray and Davison for the Company. The Orchestra is capable of accommodating above 4000 performers. Of the eastern side, a smaller space is covered in, and used as a Concert Room. It is fitted up with a stage and other accessories to render it attractive; around it are arranged Busts of France's worthies, including Voltaire, Bayard, Cuvier, Massena, Turenne—the leading Generals and Statesmen of the Empire, and Republic—Napoleon I. and the present Emperor. Near the side adjoining the Stationery Court stand Geef's statue of Rubens, and facing it, Dantan's bronze statue of the French Admiral Duquesne. On the North side of the Transept will be found the Farnese Hercules and Flora, and some modern works of great merit, among which may be mentioned Julien's Amalthea; Monti's Veritas; and Canova's Paris. In an open Court adjoining, most worthy of interest is the monument erected by Lysicrates, to celebrate a victory obtained by his clan in a Musical contest. Proceeding down the Nave there are several works which have already been noticed in connection with the Roman Court, to which they properly belong. At the end of the Nave notice the Fountains designed by Monti. Next comes

THE NORTH TRANSEPT,

Which is appropriated wholly to the vegetable productions of the Tropics. During the winter months it is separated from the rest of the building by a screen, and kept at a uniform temperature, the benefit of which is very perceptible in its effects upon the vegetation, which thrive here in a remarkable degree. The circular basins, which are separated from the rest by a perforated division, contain two curious specimens of the animal kingdom, called

the Lepidosiren, a species between reptile and fish, which were brought from the river Gambia. A curious fact is related of the habits of this extraordinary reptile, which, when the river is dried up, in the hottest seasons of the year, is known to burrow into, and bury itself in the mud, which, from being baked in the sun, becomes quite hard; there it remains until the return of rain again causes the courses of the channel to run, and disengages him from his prison. Here also are two tortoises, one an African, the other a European species. At the extreme West end of this Transept, are the two colossal figures from the temple of Rameses, at Aboo Simbel; they are sixty-five feet high, and were first discovered by Burckhardt, the traveller, and were removed by Belzoni. The Sphinxes are copied from the one in the Louvre. On the opposite side, and appropriately made to face these monsters of Art, is one of nature's gigantic productions, called the *Wellingtonia Gigantea*, a tree which belonged to a group on the Sierra Nevada, in California. The bark has been arranged so as to present somewhat the actual appearance of the tree as it grew on the mountain wilds; its real height was over four hundred feet; and the age assigned to it by Dr. Lindley is four thousand years. At the northern extremity of the building, are situated

THE FOREIGN AND COLONIAL DEPARTMENTS.

Here will be found a very valuable collection of the natural products of Tasmania, presented by the Royal Society of that island. Adjoining is another from India, arranged by Dr. Forbes Watson; and not far off is a most interesting Egyptian collection, made by Hekekyan Bey, and illustrating how that the manners and customs of the modern Egyptians are not very different from their ancient ancestors. In close proximity are

THE SCHOOLS OF ART, SCIENCE, AND LITERATURE.

Where there are class rooms appropriated to every department of science and art,—music, singing, languages, and every branch of knowledge. Professors are engaged and lectures regularly given in the class rooms, which are strictly private. The Directors have shown a wise discretion in thus trying to utilize the great advantages that are offered by the valuable and costly collections of the Crystal Palace. At the entrance to the class rooms, nearest the Transept, are the *Ægina* Marbles, so called from the Island of *Ægina*, whence they were brought, and where they are supposed to have adorned the Temple of Minerva. The monuments themselves are now deposited in the Glyptothek at Munich. Worthy of notice are the aviaries which are arranged here. Among the birds are to be found the Weaver Birds, Mocking Birds, the Nightingale, Australian Paroquets, the Laughing Jackass, and Piping

Crow, both from Australia; several kinds of the Sparrow, both English and Foreign, and Canaries both wild and tame. On this side of the nave, behind the Byzantine court, will be found

THE LIBRARY AND READING ROOM.

Containing a very valuable collection of works of reference, Among the gifts to the Library, may be mentioned a copy of "Das Neue Testaments," printed for the King of Prussia in 1851. Only twenty-five copies were printed, and of these five are in England. This copy was presented by the printer, Herr Rudolf Becker. The Reading Room is well supplied with newspapers both English and Foreign. There is a Telegraph Office, and a Registry of Messages, as well as a Post Box for letters. Continuing down the corridor, along the Fine Arts Courts, we shall find a choice collection of statues and busts. Notice the Knights from the Temple Church, all but one in ring mail. The effigies of Henry III. from Westminster; of Bishop Northwold from Ely and Queen Philippa from Westminster; the busts of Henry I. and Diana of Poitiers; of Bayard and Louis XII; the bronze statue of Albert of Bavaria; St. George, by Donatello; the busts of Henry IV. of France. Shakespeare, Cosmo de' Medici, Ben Johnson and Lord Bacon; the Bacchus, by Michael Angelo; and the Mercury by John of Bologna; the busts of Michael Angelo and Raffaele; the statues of Perseus by Cellini and Canova.

THE BOTANY OF THE PALACE.

To do anything like justice to the Botany of the Palace, would greatly exceed the limits of this cheap brochure. The utmost that can be done is to call attention to the North and South Transepts, which are filled with trees and flowers, forming in all seven long borders, and to the divisions of the Natural History Illustrations which are, likewise, crowded with specimens to represent as far as possible the floral productions of every country. The compiler may, however, call the visitor's special observation to the rich collection of Orange and Pomegranate trees which form the noble vista of the Nave, some of which are four hundred years old, and belonged at one time to the Orleans family. Shortly after Louis Napoleon came to the throne they were sold by auction, and Sir Joseph Paxton became the purchaser for the Crystal Palace Company. There are 110 in all. Next to these, the hanging baskets, high up on either side of the Nave, will receive a passing share of attention.

THE GALLERIES.

Are five in number, and arranged as follows:—The CANADIAN COLLECTION situated at the north-western extremity of the central

Transept, and containing specimens of the natural and manufactured products of Canada, is kept up by the colonial Government so as to disseminate correct ideas of the colony, and useful information to intending emigrants. The PICTURE GALLERY, which occupies the space over the Stationery and other Courts on that side of the building, contains a valuable collection of paintings and sculptures of living artists, of the English, French, Dutch, Belgian, and German schools. There are also some fine paintings of the old masters, from the Orleans and Lucca collections, and that of Marshal Soult. Over the garden side of the Central Transept is placed the INDUSTRIAL AND TECHNOLOGICAL COLLECTION, which is appropriated to specimens of the minerals, metallic, and vegetables used for food, medicine, or manufacture. The north end is occupied by animal products, such as furs, woollens, leather, silk, &c. Closely adjoining will be found the PORTRAIT GALLERY, which contains the portraits of all who have played a distinguished part on this world's stage. There is likewise a collection of statues, mediæval pottery, and woodwork, &c. The Naval Museum is situated on the garden side of the north transept, and contains models of ships and vessels in every stage of progress, from the rude canoe, and Henry VIII.'s and Phillip's (of Spain), ships of war to the Great Eastern. There are also models of the Kieff Suspension Bridge; the Tubular Bridge; the Saltash Bridge. Next is the ORIENTAL COURT. Here notice the Stand of Indian Armour and Weapons. Paintings on fresco from the caves of Ajunta, Western India, illustrative of the life of Buddha; Burmese idols; specimens of Chinese work, and Chinese curiosities; models of mosques, and of the Gates of Somnauth; and a collection of Japanese arms.

AGRICULTURAL IMPLEMENTS AND MACHINERY IN MOTION.

Descending the staircase to the left, and crossing over to the eastern end of the Great Transept, the visitor reaches the basement story of the building, which is divided into two departments, one for agricultural implements, and the other for machinery in motion. In the first named department are prize portable and steam engines, drill machines, reaping machines, haymaking machine, chaff cutters, bruising and grinding mills, oilcake breakers, steaming apparatus and pulping machines (the pulping machines are for preparing food, such as turnips or carrots, for cattle), grass-mowing machines, both for hand and horse power, carts of every description, liquid manure carts, field rollers, and several descriptions of clod crushers, brick and tile machines, mortising and boring machines, &c., &c. In the moving machinery department, may be seen in full work, Beating Frames, Carding Engines, Drawing, Stubbing, and Roving Frames, Throstle Spin-

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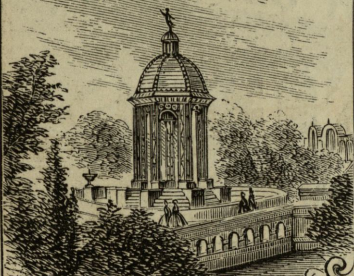
To whom the PRIZE MEDAL (1862) has been AWARDED, and their Candles adopted by her Majesty's Government for use at the Military Stations Abroad. These Candles can be obtained of all Chandlers and Grocers in the United Kingdom. Price 1s. 8d. per lb. Also

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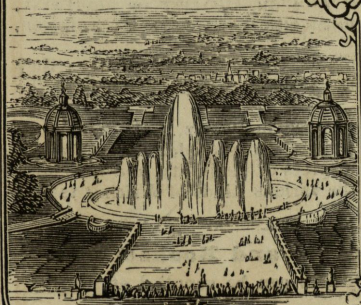
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Having now completed the tour of the building, we pass out under the Central Transept on to the Grand Terrace, from which we obtain a magnificent view of the surrounding landscape, and enter

THE PARK AND GARDENS.

Which, for elegance and magnificence are not surpassed by the Palace itself, and to which it forms a most worthy adjunct. With the limited space at our disposal, we cannot attempt a detailed description of the various terraces, fountains, gardens, &c., nor would the details interest the visitor, who, on entering the grounds is so enchanted with the scene, that he is more disposed to revel in the enjoyment of its beauties than to fetter himself with any facts or figures, however interesting. The grounds cover a space of two hundred acres, which are laid out in two styles of gardening, the Italian and English, the peculiarity of the former consisting chiefly of fountains and terraces adorned with statuary, and in a great formality in the cutting of beds and borders. The English imports more of the wildness and irregularity of nature into its compositions, and charms us by that very imitation. A part of the Park is apportioned to an Archery Ground situated on the north or left hand side of the terrace. The Cricket and Rifle Grounds, closely adjoining each other, are right at the bottom or eastern extremity, and not far distant, towards the south, is the Lake with extinct animals, among which are the Labyrinthodon and Dicynodon, the Ichthyosaurus and Teleosaurus, the Iguanodon and Mosasaurus, all noting changes and defining periods in the world's history. A reference to the plan will assist the visitor in finding the various localities. We have now completed our hurried tour of the Building and Grounds, pointing out every object worthy of special interest, with such suggestions as were considered advisable, leaving the rest to the intelligence and taste of the visitor. Before taking our leave, we must not fail to introduce our reader to a very necessary department of the Palace, and that is

THE REFRESHMENT DEPARTMENT

Which is very complete in every way, and furnishes as much accommodation as could be desired. New private dining rooms are in the square glass at the end of the South Wing. The South Wing dining rooms, set apart for cold collations, is entered at the left hand corner of the extreme south end of the Palace. The Terrace dining room is entered from the garden end of the South Transept, near the entrance to the railway. Cold dinners only are served in this department.

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Ices, Cream or Water	0 6	Pork Pie	1 0
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The Crystal Palace is now universally recognized as the most enjoyable place of Amusement in the neighbourhood of London, and daily during the season the eteté of society promenade its magnificent nave, whilst at the Horticultural shows the beauties of the floral world are almost eclipsed by the feminine loveliness of the elegant promenaders; but even when so surrounded by beauty, the eye is frequently disturbed by the inelegance of some of the ladies dresses, and again rests with pleasure on the flowing costumes of others; these latter would in all cases be found to use THOMSON'S PRIZE MEDAL CRINOLINES, as none others are so graceful in outline, so easy to wear, so flexible, at the same time so light and so strong. They are easily obtainable in almost every part of the kingdom; but to enable ladies who find any difficulty in procuring them to do so without trouble or inconvenience, MRS. E. B. MORELAND, South East Gallery, Crystal Palace, has much pleasure in announcing that she will forward price lists, descriptions, &c., and execute orders for any of Messrs. Thomson's Manufactures on receipt of a remittance for the amount, at list price, and if the articles are not satisfactory the amount will be refunded on return of the goods. Ladies, by sending their orders to MRS. MORELAND, may feel certain of receiving a "Thomson's" Skirt, instead of one of the many imitations so frequently sold. The necessity of CAUTION in purchasing Messrs. Thomson's Crinolines is very great, for Crinolines made by others, and stamped "Thomson," and some without any stamp are sold as theirs; but always observe that they have the name "Thomson" and also their Trade Mark of a "Crown," and you can be then sure of having the best that is manufactured, buy them where you may.

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FOR ALL
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AS
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Compound Blackberry & Brandy Carminative.
SOLD IN BOTTLES AT 1s. 1d. & 2s. 9d. each.

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SOLE PROPRIETOR.

John Jackson, Esq.,
Sir,

North Street, King's Lynn, January 8th, 1863.

Two months ago I was suffering severely from an attack of Diarrhœa and had mixtures from a Surgeon and a Druggist for a fortnight without being relieved in the least. I was then advised to try the Great American Remedy, Worsdell's Carminative, and almost as soon as I did so I had wonderful relief, and have had no return of it since. I wish I could tell everybody about it, for it is of great value, and all who suffer in that way should lose no time in procuring this Remedy.

Be kind enough to accept my thanks, and to publish this to all the World if you please.

(Signed,)

I am, Sir, yours obediently,
THOMAS CARTER, Fisherman.

Mr. John Jackson,
Dear Sir,

Guanock Terrace, Lynn, Dec. 18th, 1862.

In two instances I have personally proved the wonderful effects of Worsdell's Compound Blackberry and Brandy Carminative. The first was in an attack of Diarrhœa, when I was immediately relieved by one dose of it, and have had no return of the complaint. The second was only a few days ago, in a severe attack of Spasms, when I took one table spoonful, and the result was truly marvellous in giving me almost instant freedom from acute pain. I thankfully acknowledge the benefit, and advise all who may be similarly afflicted to apply to the same Remedy. It cannot be too extensively known.

I am, dear Sir, yours respectfully,

(Signed,)

EDWARD EGGETT.

J. Jackson, Esq.
Dear Sir,

7, Railway Terrace, King's Lynn, 23rd January, 1863.

Having had an attack of Diarrhœa, and hearing of your Carminative, I accordingly obtained one of the large sized bottles, and I am thankful to say that after taking one dose, I felt great relief, and had no need of any more. I have also the pleasure of stating the great benefit my son, 9 years old, derived from the same medicine, who is, I fear, consumptive, and consequently scarcely ever free from Bowel Complaint, but I can assure you your Medicine very much relieved him and did him a considerable deal of good.

I remain, Dear Sir, yours thankfully,

(Signed,)

W. ROLFE.

Dear Sir,

High Street, King's Lynn, 31st Oct., 1863.

Having realized very speedy relief in a severe and protracted attack of Diarrhœa by one bottle of the Blackberry and Brandy Carminative, I think every person who may be so afflicted should know of a remedy so easily obtained, and so effectual in checking this distressing complaint; consequently I have pleasure in adding my testimony to its beneficial results, and remain,

Dear Sir, yours respectfully,

J. Jackson, Esq.

(Signed,)

WILLIAM KEEBLE.

Sold by all respectable Medicine Dealers.



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This label features a central banner with the text 'R.E. JONES LATE FARMER & CO' and 'UNEQUALLED COCOA'. The banner is flanked by decorative elements including a lion in a circular frame with 'TRADE MARK' on either side, and various leaves and berries.



R.E. JONES
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TRADE MARK

PURE
ESSENCE
OF
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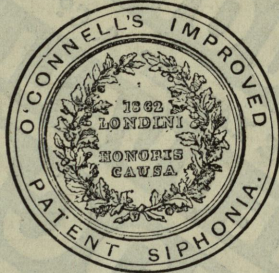
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- A. Nélaton, Esq., Professor to the Faculty of Medicine, France—*Deputy-Chairman*.
- Thos. Bell, Esq., F.R.S., V.P.R.S., London.
- Wm. Bowman, Esq., F.R.S., Surgeon to King's College Hospital.
- A. Farry, Esq., M.D., F.R.S., Physician for the Diseases of Women and Children, King's College Hospital.
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